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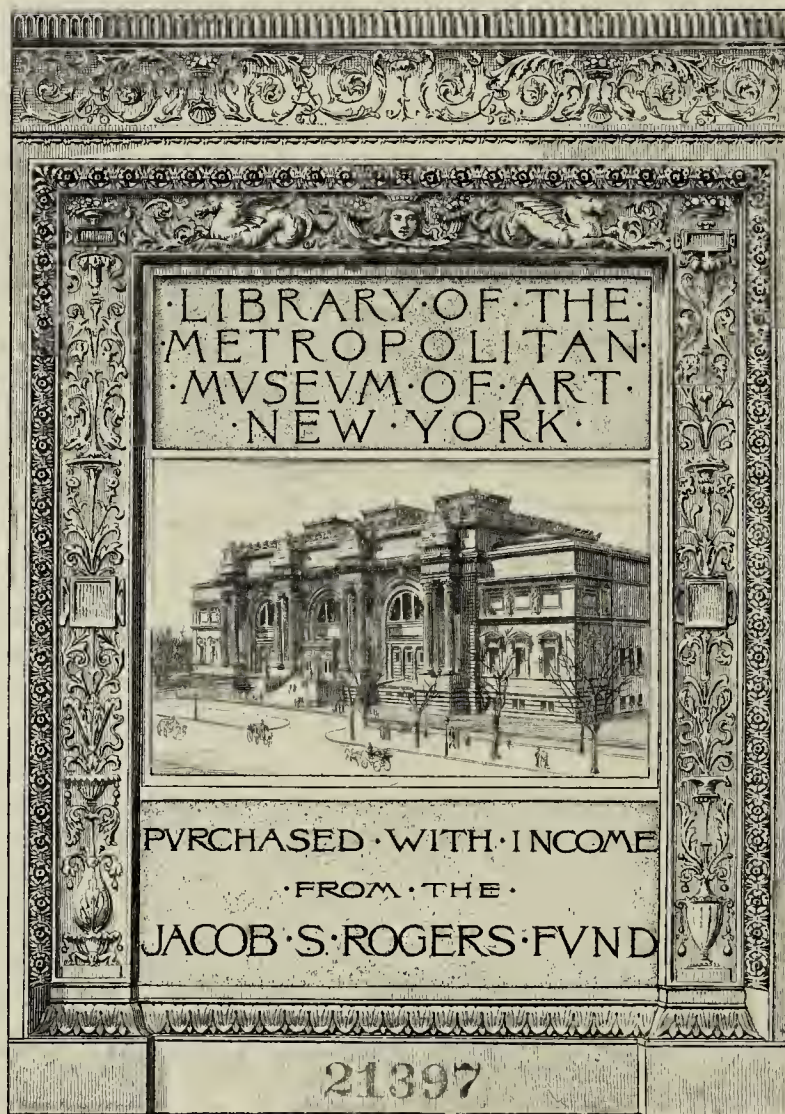


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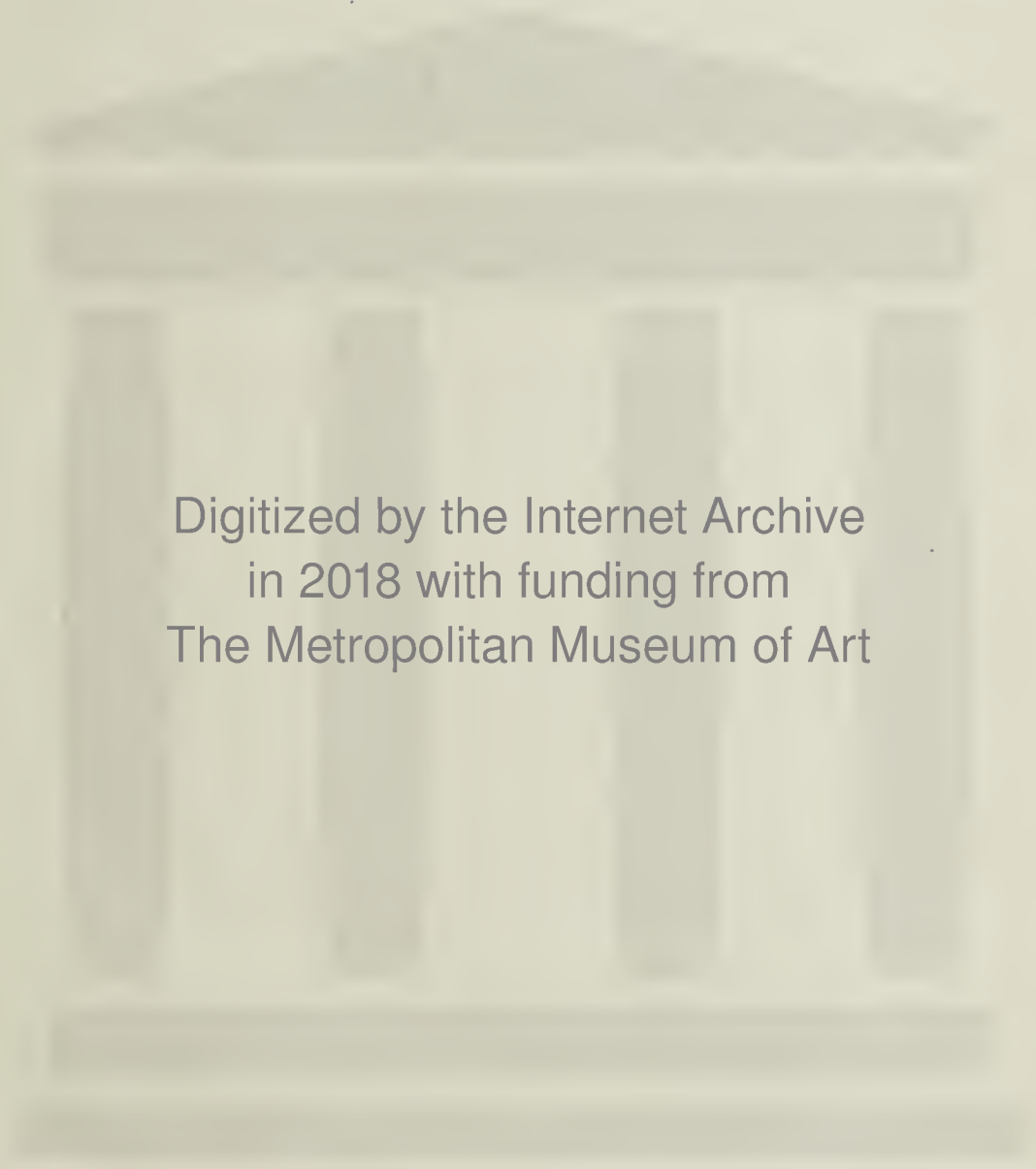
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CATALOGUE  
OF  
THE COLLECTION OF  
**Engravings and Etchings**  
FORMED BY  
**DR. CHARLES HITCHCOCK**  
OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH

ON THE EVENINGS HEREIN STATED

CATALOGUED BY  
MR. FITZ ROY CARRINGTON

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK

1910

202

Press of The Lent & Graff Company  
137-139 East 25th St., New York



## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.  
THOMAS E. KIRBY, AUCTIONEER.



# CATALOGUE

## FIRST EVENING'S SALE

MONDAY, DECEMBER 5TH, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

### ARCHITECTURAL

*J. Victor*

1—SEVEN ETCHINGS OF WINDSOR, ST. ALBANS, ETC.

By various artists. One lot.

*1.50*

### ARENDSSEN, P. J.

2—PORTRAIT OF BURGOMASTER JAN SIX

*J. Sondheim*

*17.50*

Signed artist's proof on vellum. One of the etcher's finest plates and a superb rendering of Rembrandt's noble painting. Gold frame.

### BACHER, OTTO H.

The etchings by this eminent American artist have always been appreciated by collectors, and since his death have been sought for eagerly.

3—VENICE

*A. B. Springarn*

3. 00

Signed artist's proof on India paper. The artist's diploma plate when elected a Fellow of the Painter-Etchers' Society. London.

BAILLIE, CAPTAIN WILLIAM

Born in 1723; died in 1810.

4—INTERIOR OF A COTTAGE.

*F. W. Kaldenberg*

After Van Ostade. Two

ETCHINGS OF PEASANTS. After Cornelis Dusart. A

CAVALRY OFFICER. MADONNA AND CHILD. After

3. 00

Luti. MADONNA AND CHILD. After Sabbatini (stipple engraving). HEAD OF AN OLD MAN WITH A BIG

BEARD. HEAD OF AN OLD MAN WITH A BEARD AND A

FUR MANTLE. FRANS HALS. THE PIPING BOY (Mez-

zotint). After the painting by Hone. Ten pieces,

one lot.

BARTOLOZZI, FRANCESCO

"Few artists have reached so distinguished a rank in their profession as Bartolozzi, and that in every species of engraving."—*Bryan's Dictionary of Painters and Engravers.*

5—PARENTAL AFFECTION

*J. Londheim*

6. 00

Stipple engraving (1795), after the painting by William Hamilton. A characteristic and beautiful example of Bartolozzi's work.

6—HISTORY

*Miss Taff*

4. 00

Line engraving, dated 1792. SLEEPING SHEPHERD. Proof before all letters. Two pieces, one lot.

7—VENUS, CUPID AND A SATYR

6.00 Engraved in 1767 after the painting by Luca Giordano. Fine original impression in perfect condition. *J. Sordheim*

BASTIEN-LEPAGE, JULES

8—RETOUR DES CHAMPS

2.00 Original etching published in *L'Eau-Forte en* 1878. *N. H. Fauré*

9—FAUCHEUR AIGUISANT SA FAUX

1.00 BERALDI, No. 2.

Signed in the plate in the upper left corner, published in 1879. *F. N. Staldenberg*

BEISSON, ÉTIENNE

Born at Aix in 1760; died about 1820. Pupil of Wille.

10—ST. CECILIA

3.00 Engraved in 1808 after the painting by Raphael. White mahogany frame. *Miss Tapp*

BERVIC, CHARLES CLÉMENT

Born in Paris, May 23, 1756. In 1769 he became a pupil of Wille. In 1784 he was elected a member of the Academy. He died in Paris, March 23, 1822.

11—THE EDUCATION OF ACHILLES BY THE CENTAUR  
CHIRON

3.00 After the painting by Regnault, in the gallery of the *J. Sordheim*

Louvre. This and the companion picture, "The Carrying off of Dejaneyra by the Centaur Nessus," are amongst the finest of Bervic's plates. Walnut and gold frame.

12—THE CARRYING OFF OF DEJANEIRA BY THE CENTAUR  
NESSUS

*J. W. Kaldenberg*

2.00

After the painting by Guido Reni in the gallery of the Louvre. This superb engraving gained for Bervic the Decennial prize awarded by the French Institute for the best engraving executed between the years 1800 and 1810. A companion engraving to "The Education of Achilles." Walnut and gold frame.

13—THE LAOCOÖN  
ANDRESEN, No. 2.

*J. Sondheim*

7.00

Engraved after a drawing by Pierre Bouillon from the antique. From the Dumesnil collection. This brilliant proof has been trimmed to the engraved surface and mounted upon another sheet of paper. It is unquestionably Bervic's masterpiece.

BERCHEM, NICOLAAS

Born at Haarlem in 1620; died at Amsterdam in 1683.

*J. F. Faber*

14—SIX ETCHINGS OF SHEEP, ONE ETCHING OF DOGS, ONE  
ETCHING OF GOATS

8.00

Eight pieces, one lot.



## BLÉRY, EUGÈNE

Born at Fontainebleau in 1805. He is chiefly remembered as the teacher of Meryon.

### 15—THE WATERMILL

*Kennedy Leo*

2.00 Etched from nature in 1846. Proof on India paper.

### 16—THE BROOK

*J. F. Sabri*

4.00 Proof on India paper. THE OLD OAK, FOREST OF FONTAINEBLEAU. Proof on India paper. Two pieces, one lot.

### 17—LE HÊTRE

*J. W. Kaldenberg*

1.00 BERALDI, No. 25. The title has been written below by the artist. Proof on India paper. LE GENÉVRIER. BERALDI, No. 27. The title has been written below by the artist. Proof on India paper. Two pieces, one lot.

## BOISSIEU, JEAN DE

Born at Lyons in 1736; died in 1810.

18—HEAD OF A WOMAN IN A CAP LOOKING TOWARD THE RIGHT. Etched in 1770. STUDIES OF TWELVE HEADS, VARIOUS, upon one plate. Two pieces, one lot.

*J. W. Kaldenberg*

## BOTH, JAN

Born at Utrecht about 1610; died about 1662.

"His etchings are executed in so picturesque and masterly a style that it is a matter of regret that he did not more frequently amuse himself with the point."

19—LA FEMME MONTÉE SUR LE MULET

BARTSCH, No. 1.

Second edition, the name of Matham erased.

20—LE CHARIOT ATTELÉ DE BOEUFs

BARTSCH, No. 2.

Second edition, the name of Matham erased.

BRACQUEMOND, FÉLIX

21—BIRDS NAILED TO A BARN DOOR

Proof on Japan paper.

22—TEAL

On Japan paper. DUCK AND TORTOISE. Proof on Japan paper. Two pieces, one lot.

23—PORTRAIT OF LEGROS

Proof before all letters on Holland paper. PORTRAIT OF MEYER-HEINE. On India paper. Two pieces, one lot.

24—THE TOPERS

On Japan paper. UN SOIR. Lettered impression on India paper. THE SHEEP FOLD. After Brendel. On Holland paper. Three pieces, one lot.

25—VUE DU PONT DES SAINTS-PÈRES

Third state (of four states), with the additional dry-



point shading in the smoke of the steamboat. Before the title. Ten impressions only. Proof on vellum. Of exceptionally fine quality.

BUHOT, FÉLIX

26—AIGUIÈRE EN CRISTAL

*Max Williams*

BOURCARD, No. 21. Second state (of three state).

1. 00 COUPE EN GIRASOLE. Second state (of three states).

BOURCARD, No. 22. VASE EN BRONZE. Third state (of four states). BOURCARD, No. 23. EMAIL DE JEAN PENICAUD. BOURCARD, No. 25. Four pieces, one lot.

27—MA PETITE VILLE

*Max Williams*

1. 00 BOURCARD, No. 27. Third state. LES ANES DE LA BUTTE AUX CAILLES. BOURCARD, No. 34. Only state. Two pieces, one lot.

28—FORÊT

*Kennedy Leo.*

4. 00 BOURCARD, No. 42. Only state. FEMME ASSISE SUR UN ROCHER. BOURCARD, No. 46. Only state. LES PETITS ANES DE LUCHON, 1873. BOURCARD, No. 40 BIS. Only state. TERRAINS VAGUES A MONTMARTRE. BOURCARD, No. 47. Second state. Four pieces, one lot.

29—EN PROVINCE—LA MAISON D'ORLÉANS

*Max Williams*

3. 00 BOURCARD, No. 65. Second state. Proof bearing the stamp of the artist. TÊTES DE BRETONS. BOURCARD, No. 80. Only state. Two pieces, one lot.

*Chas. F. Williams*

30—SET OF SIX ETCHINGS (B. 85 to 90) to illustrate  
3.00 L'Ensorcelée, by Barbey d'Aurevilly. One lot.

31—UN GRAIN A TROUVILLE *Max Williams*  
2.00 BOURCARD, No. 122. Third state. L'ILLUSTRATION  
NOUVELLE, 1877. BOURCARD, No. 124. Two pieces,  
one lot.

32—EMBARCADÈRE A TROUVILLE *A. B. Steingarn*  
2.00 BOURCARD, No. 126.  
First state (of three states).

33—LA FÊTE NATIONALE AU BOULEVARD CLICHY *J. L. Louchere*  
12.00 BOURCARD, No. 127.  
Proof on Japan paper before the aquatint around the  
border.

34—LA DAME AUX CYGNES *Wm. A. Evans*  
5.00 BOURCARD, No. 144.  
Proof on Japan paper bearing the stamp of the artist.

35—L'ORAGE  
BOURCARD, No. 145. *Tracy Lowe*  
5.00 Second state. Before the inscriptions were effaced.  
Very fine impression bearing the stamp of Buhot.  
With full margins.

36—LE PEINTRE DE MARINE *Wm. A. Evans*  
6.00 BOURCARD, No. 146. Second state. Very fine impres-  
sion, upon Japan paper, bearing the stamp of the  
artist.

37—LES GRANDES CHAUMIÈRES

BOURCARD, No. 150.

*A. B. Springarn*

12.00 Very fine impression on paper bearing the stamp of the artist. In the handwriting of the artist, "Épreuve d'Essai du. 4<sup>e</sup> État Avec les Barbes. Félix Buhot."

38—LES BERGERIES, SOLEIL COUCHANT

BOURCARD, No. 151.

*Miss Tapp*

3.00 Proof on Holland paper with full margins.

39—THE SAME

*Max Williams*

2.00 Proof on paper bearing the stamp of the artist. Margins have been trimmed to the plate mark.

40—LA CHAPELLE SAINT MICHEL A L'ESTRE

BOURCARD, No. 152.

2.00 The artist always considered this one of his best plates.

CALLOT, JACQUES

Born at Nancy in 1592; died in 1635. His etchings are greatly admired. The pose of his figures is highly pleasing, and the work shows a certainty of stroke and a lightness of touch characteristic of a master hand.

*C. F. Williams*

41—CHRIST ON THE MOUNT OF OLIVES, CHRIST IN THE TEMPLE, CHRIST PREACHING FROM A FISHING BOAT

ON THE SEA OF GALILEE. Three pieces, one lot.

2.00

42—TWO BEGGARS, TWO BRAVOS.

2.00

Two pieces, one lot.

*G. F. Williams*

### CANALETTO, ANTONIO

Born at Venice in 1697; died in 1768. His views of Venice are highly esteemed for their great truth to nature and for their extraordinary effect and perspective.

43—THE PIAZZA SAN MARCO, THE ROAD BY THE VILLAGE,  
A VENETIAN COURT

12.00

Fine and clearly printed impressions. Three pieces, one lot.

*J. F. Sabie*

### CANTARINI, SIMONE (Il Pesarese)

Born in 1612; died at Verona in 1648. The etchings of Cantarini are in very high estimation. They are very masterly and spirited. In them his imitation of the manner of Guido Reni is very apparent, and it would not be easy to distinguish them from the plates of Guido did not the latter show a superior drawing of the figure, particularly in the extremities.

44—THE REPOSE IN EGYPT

7.00

Fourteen other pieces (including the "Holy Family and St. John," by Della Bella, "Madonna and Child," by Guido Reni (from the Firmin-Didot collection), two copies of engravings by Marcantonio, etc. Fifteen pieces, one lot.

*J. F. Sabie*

## CARS, LAURENT

Born at Lyons in 1699; died in Paris in 1771. Cars, who was the master of Beauvarlet, may be considered as one of the best French engravers of the Eighteenth Century in the kind of subjects he selected.

### 45—THE BATHER

After the painting by François le Moyne.

*F. N. Kaldenberg*

2.00

## CHAUVEL, THÉOPHILE

### 46—THE TULIP GARDEN

After the painting by George Hitchcock. Dedication proof. Signed artist's proof, on Japan paper. Signed by both painter and etcher.

*N. W. Faul*

3.00

## CLAUDE GELLÉE (Claude le Lorrain)

Born in 1600 at Chamagne; died at Rome in 1682.

"He has left half a dozen masterpieces which the severest criticism must respect."—*P. G. Hamerton*.

### 47—L'APPARITION

ROBERT DUMESNIL, No. 2.

*Miss Taft*

Small repairs in the upper left and lower left corners.

2.00

### 48—LE PONT DE BOIS

ROBERT DUMESNIL, No. 14.

*A. B. Sprigman*

Second state. With the No. 10 to the left. Upper corners to right and left have been trimmed.

2.00



*Joe. L. Amierschlag*  
49—TIME, APOLLO AND THE SEASONS

ROBERT DUMESNIL, No. 20.

*2.00*

Second state. With the border line strengthened. In excellent condition.

COROT, J. B. C.

50—ENVIRONS OF ROME

Proof on Japan paper.

*17.00*

*F. Keppel*

COURTRY, CHARLES

51—MOTHER AND CHILDREN

*7.00*

*Miss Tall*  
After the painting by Holbein. Signed artist's proof on Japan paper. SHEPHERD AND FLOCK. After Troyon. Proof before all letters. THE LITTLE PEASANT REPROVED. Original etching by Lhermitte. NEAR ROTTERDAM. Original etching by Karl Daubigny. THE HAY HARVEST. Original etching by Veyrassat. THE COOK. Original etching by Ribot. Six pieces, one lot.

52—A VILLAGE BY THE RIVER

*2.00*

*M. D. Faul*  
Original etching. Proof on India paper. NEW YORK BAY. Original etching by Reginald Cleveland Coxé. Signed artist's proof on Japan paper. Three other pieces by Gaucherel, Brunet Debaines and Toussaint. Five pieces, one lot.

COXE, REGINALD CLEVELAND

53—IN THE NARROWS

*4.00*

*M. D. Faul*  
Signed artist's proof on Japan paper.

54—THE TUG BOAT

*N. W. Faul*

3.00 Dedication proof. Signed remarque proof on Japan paper. The remarque is drawn in pencil.

55—FISHERGIRLS ON THE COAST OF HOLLAND

*Miss Tapp*

1.00 After the painting by George Hitchcock. Remarque proof on Japan paper.

56—THE SAME

*C. F. Williams*

2.00 Remarque proof on Japan paper. The faces of the two figures in the foreground have been touched in Chinese white as an indication for further work.

CRUIKSHANK, GEORGE

57—MY SKETCH BOOK

*C. F. Williamson*

3.00 Thirty-five sheets of numerous sketches and title page. Thirty-six pieces, one lot.

DAUBIGNY, CHARLES FRANÇOIS

As painter and etcher none of the Barbizon men surpassed him in the freshness of his own rustic and riverside vein. . . . His fame is well-nigh universal, and those best qualified to judge concede his etchings of purely rustic landscapes to be unexcelled.

58—SUNRISE

HENRIET, No. 61.

*F. Keppel*

10.00 Fine and early impression, printed in brown ink, before the name of the etcher or of the printer. Daubigny painted, in 1873, a picture after this beautiful etching.

59—HORSES ON THE TOW PATH

HENRIET, No. 62.

*M. W. Faul*

*3.00*

Early proof on Chinese paper, with the address of Beillet as printer.

60—LES PETITS OISEAUX

HENRIET, No. 65.

*6.00*

*F. Heppel*

Second state. The rabbit in the road has been effaced.

61—THE SATYR

HENRIET, No. 67.

*6.00*

*Kennedy Rev.*

Soft ground etching. Very fine impression, on Chinese paper.

62—THE MARSH WITH STORKS

HENRIET, No. 77.

*F. Heppel*

*15.00*

Early proof, on India paper, with the name of Beillet as printer. From the collection of Maxime Lalanne. One of Daubigny's finest plates. He painted, in 1873, a picture after this beautiful etching.

63—THE BEACH AT VILLERVILLE

HENRIET, No. 80.

*3.00*

*M. W. Faul*

Early proof, on India paper, with the name of Beillet as printer.



64—SPRINGTIME

HENRIET, No. 81.

*F. Keppel*

11.00

First state. Before the plate was cut. Proof before all letters, before the name of the artist, of publisher or the title of the periodical engraved above. Of exceptionally fine quality. Etched by Daubigny after his painting shown in the Salon of 1857, and now in the Louvre.

65—MOONRISE

HENRIET, No. 89.

*A. B. Springarn*

7.00

First state. Before the copper was reduced in size. Proof on India paper, printed in a warm-toned ink. Of exceptionally fine quality. Before the plate was cut. (The copper measures 235 mm. in width and 168 mm. in height. Henriet incorrectly gives the height as 165 mm.)

DESNOYERS, AUGUSTE BOUCHER

Born in Paris in 1779; died there in 1857.

66—BELISARIUS

*F. W. Kaldenberg*

2.00

Engraved in 1806, after the painting by Gérard. Very fine impression bearing the stamp of the engraver in the lower left corner of the margin. Walnut and gold frame.

"His print of 'Blind Belisarius,' after Gérard, may be taken as a typical example of line engraving at its best."—*The Golden Age of Engraving*.

## DREVET, PIERRE

Born at Loire in 1663. Was a pupil of Germain Audran and of Gérard Audran. In 1696 he became court engraver, and was made an Academician in 1707. He died at Paris in 1738. As a portrait engraver he is one of the glories of the French School. His portraits are well drawn and carefully finished.

### 67—JEAN-MARTIN MITANTIER

FIRMIN-DIDOT, No. 95.

*F. Heppel*

18.00

After the painting by Nicolas de Largillierre. The rare third state (of five states). With the changed address of Drevet. One of Pierre Drevet's most pictorial plates and one of his finest. Fine impression, in splendid condition.

### 68—HYACINTHE RIGAUD

FIRMIN-DIDOT, No. 112.

6.00

After the painting by himself. Engraved in 1714 after a drawing of the same size made by Rigaud in 1712. Fine impression of this beautiful plate.

## DREVET, PIERRE IMBERT

Born at Paris in 1697. Died there in 1739. Son and pupil of Pierre Drevet.

"The younger Drevet even improved on the splendid technics of his predecessors—gilding their refined gold. In the representation of such materials as fur and lace he is unequalled, though he duly subordinated all to the features of his subjects. All this engraver's works are so fine that it is not easy to designate the best; but his full-length portrait of the eloquent Bishop Bossuet is a masterpiece."—*The Golden Age of Engraving*.

69—JACQUES BÉNIGNE BOSSUET, BISHOP OF MEAUX

FIRMIN-DIDOT, No. 12.

*F. Keppel*

32.57 After the painting by Hyacinthe Rigaud in the Louvre. Fine and early impression, with no dots after the word "Pinxit." The lower portion of the plate shows some small creases, but the impression itself is of fine quality. Black and gold frame.

DIETRICY, CHRISTIAN WILHELM ERNST

Born at Weimar in 1712; died at Dresden in 1774.

70—SEPOLCRO DI L. CELLIO A TIVOLI

*F. W. Kaldenberg*

1.00 Etched at Rome in 1795. Clearly printed impressions slightly foxed. THE FARMYARD. Slightly stained, has been mounted. Two pieces, one lot.

71—THE CASTLE BY THE WATERFALL

*Kennedy Rev.*

1.00 Etched in 1769. ANCIENT ROMAN RUINS. Etched in 1769. Two pieces, one lot.

72—EIGHT PLATES OF VARIOUS SUBJECTS, together with

*F. W. Kaldenberg*

2.00 six other etchings by various artists.

Fourteen pieces, one lot.

DUJARDIN, KAREL

Born at Amsterdam about 1625; died at Venice in 1678. His admirable etchings of landscapes, figures and animals are executed with uncommon taste and skill.

73—LE MULET AUX CLOCHETTES

BARTSCH, No. 29.

*J. F. Sabini*

3. 00

Signed and dated 1653. Fine impression, on old paper with full margins.

DUPUIS, CHARLES

Born in Paris in 1685. A pupil of Gaspard Duchange. Died in Paris in 1742.

"His plates are etched with taste and finished with the graver in a free masterly style. His drawing is correct and his heads are full of expression and character."

74—L'AIR

*Mrs. Wentworth*

1. 00

Engraved in 1718 after the painting by Louis de Boullogne. This plate is mentioned by Bryan as being one of the engraver's best works.

DÜRER, ALBRECHT

"Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned he is *facile princeps*, unrivaled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face."—*Lionel Cust.*

75—THE PRODIGAL SON

BARTSCH, No. 28; HELLER, No. 477.

*F. Heppel*

3 5 00

Fine and clearly printed impression, but has been folded across. There are reparations also on the Prodigal's right leg and in the lower right-hand corner. Dürer is said to have drawn his own portrait as the Prodigal.

76—THE VIRGIN WITH A CROWN OF STARS AND A SCEPTRE,  
STANDING UPON A CRESCENT

BARTSCH, No. 32; HELLER, No. 526.

*Robert Scoville*

27.50 Beautiful impression, not too heavily charged with  
ink. Dated 1516.

77—THE VIRGIN CROWNED BY ONE ANGEL

BARTSCH, No. 37; HELLER, No. 537.

*F. Keppel*

27.50 Dated 1520. Very beautiful impression upon paper  
with the watermark of the "Little Jug." One of  
Dürer's most beautiful renderings of the Madonna and  
Child. An impression of this quality is rare. The  
print has been reinforced along the left-hand edge.

78—THE VIRGIN WITH THE SLEEPING INFANT JESUS IN  
SWADDLING CLOTHES

BARTSCH, No. 38; HELLER, No. 585.

*F. Meder*

45.00 Dated 1520. Beautiful and clearly printed impres-  
sion in very fine condition.

79—THE VIRGIN CROWNED BY TWO ANGELS

BARTSCH, No. 39; HELLER, No. 547.

*Robert Scoville*

60.00 Dated 1518. Fine and clearly printed impression, be-  
fore the delicate lines, indicating the mountains in the  
distance to the left, became worn and broken. There  
is a small repair below the middle of the wing of the  
right-hand angel.

80—SAINT HUBERT

BARTSCH, No. 57; HELLER, No. 727.

*Keppel Leo.*

190.00 On paper with the watermark of the "High Crown."  
(Hausmann, No. 21.) Finely printed impression of



this important print; one of the finest of Dürer's engraved works and also the largest in size. There is a thin place on the saddle, but in general the print is in excellent condition.

"Saint Hubert," or "St. Eustace," was a valorous general, by name Placidus, under the Emperor Trajan. He was a passionate hunter, and while out hunting once Christ Crucified appeared to him between the antlers of a stag and spoke to him, whereupon he and his whole family were converted.

81—MELANCHOLIA

BARTSCH, No. 74; HELLER, No. 846.

*F. Heppel*

225-<sup>00</sup> Dated 1514. Beautiful and silvery impression. Has been mended across the left knee and the skirt of the seated female figure, and has been strengthened at the back. This impression is of peculiar beauty. This has always been considered one of the best, as it certainly is one of the most interesting and enigmatical, of Dürer's engravings.

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82—THE LADY ON HORSEBACK AND HER SQUIRE

BARTSCH, No. 82; HELLER, No. 991.

1750

Brilliant impression of this little print. The margin has been re-made.

83—PEASANTS AT MARKET

BARTSCH, No. 89, HELLER, No. 931.

*Jos. Hamerschlag*

1100

Dated 1512. Clearly printed impression. Has been slightly repaired in the upper left-hand corner.

84—THE KNIGHT AND THE LADY

BARTSCH, No. 94; HELLER, No. 884.

*F. Keppel*

30.00 Very fine impression, before the retouch. Very slightly repaired in the extreme upper left-hand corner. From the collection unidentified by Fagan. (No. 115 of Collector Marks.)

85—THE LITTLE HORSE

BARTSCH, No. 96; HELLER, No. 1000.

*F. Keppel*

25.00 Dated 1505. Early impression upon paper, with the watermark of the "Bull's Head." Has been strengthened around the edges.

A most interesting print, the meaning of which, like many others of Dürer's engravings, is hard to determine. It has been suggested that the flaming vase, the helmet in the form of a butterfly and the wings on the warrior's heels indicate that this engraving represents Perseus going to kill Medusa, who lives near the gates of Hell.

86—ALBERT OF BRANDENBURG

BARTSCH, No. 102; HELLER, No. 1024.

*Robert Seville*

30.00 Dated 1519. Fine impression of this rare and beautiful little print. Albert of Brandenburg was Archbishop of Mayence, and Dürer twice engraved his portrait.

87—FREDERICK III, SURNAMED FREDERICK THE WISE,  
ELECTOR OF SAXONY

BARTSCH, No. 104; HELLER, No. 1039.

*Max Williams*

12.50 Dated 1524. Clearly printed impression in fine condition. From the collection of Theodore Rousell.

88—PHILIP MELANCHTHON

*F. Heppel*

BARTSCH, No. 105; HELLER, No. 1056.

25.00  
Dated 1526. Fine and clearly printed impression, upon paper with the watermark of the "Little Jug." This interesting portrait is one of the most esteemed of Dürer's portrait engravings, not less on account of its beauty than of the interest of the subject. Melanchthon was the type of the mild reformer, and Dürer held him in high esteem. The inscription below may be translated:

"Dürer could depict the features of the living Philip, but the skilled hand could not depict his mind."

89—PORTRAIT OF WILIBALD PIRKHEIMER

BARTSCH, No. 106; HELLER, No. 1076.

20.00

*Aug. Stroeker*  
Dated 1524. Clearly printed impression. Slight reparation near the left margin about half way up the print. From the collection of the Duke of Aremberg. The inscription below may be translated:

"The portrait of Wilibald Pirkheimer. Age 53. The mind endures; the rest is death's."

90—PORTRAIT OF ERASMUS OF ROTTERDAM

BARTSCH, No. 107; HELLER, No. 1047.

*Robert Scoville*

100.00  
Dated 1526. Superb impression with the watermark of the "Two Towers." As is usual, has been folded, and there is a very slight reparation upon the back of the left-hand of Erasmus. Otherwise the print is in substantially perfect condition. An impression of this quality is rare.

"His portrait of Erasmus is justly famous, and is conspicuous among the prints exhibited in the British Museum. It is dated



1526, two years before the death of Dürer, and has helped to extend the fame of the universal scholar and approved man of letters, who in his own age filled a sphere not unlike that of Voltaire in a later century."

*Charles Sumner*: "The Best Portraits in Engraving."

The drawing from which this portrait was engraved was made by Dürer in 1520-1521, while on his visit to the Netherlands. Five years later, at the urgent request of Pirkheimer, to whom Erasmus frequently wrote upon the subject, Dürer engraved the portrait from his drawing and from his remembrance of Erasmus. It is technically Dürer's finest engraved portrait.

91—THE VIRGIN WITH THE MONKEY

BARTSCH, No. 42.

*L. Kefauver*

*100.00* Beautiful impression of this masterpiece. It has been repaired toward the lower portion of the plate and the margin has been strengthened. Impressions of this quality are very rare. Black frame.

EVERSHED, A.

92—BY FINCHLEY ROAD

*J. Victor*

*1.00* HARDHAM SUSSEX. THE BRIDGE. THE HAYFIELD. Proofs on Japan paper. "The Hayfield" is marked in the handwriting of Delâtre "l'èr état tiré à 3 ép. A Delâtre." Four pieces, one lot.

FERG, FRANZ DE PAULA

Born at Venice in 1689; died in London in 1740.

"The landscapes of Ferg are of very agreeable scenery enriched with Roman ruins in a very picturesque style."—*Bryan*.

*J. F. Sabini*

93—SIX ETCHINGS OF PASTORAL SUBJECTS

And title etching. Seven pieces, one lot.

2.00

FLAMENG, LÉOPOLD

94—THE NIGHT WATCH (La Ronde de Nuit)

6.00

*A. Springarn*

After the painting by Rembrandt in the Amsterdam Museum. Superb early impression on Japan paper. In the handwriting of the artist "épreuve d'essai. Léop. Flameng."

"One harmonious masterpiece."—*P. G. Hamerton*.

The "Night Watch" is the pride and chiefest treasure of the Ryks Museum at Amsterdam, and the finest translation into black and white of the many which have been made of the painting is unquestionably this etching by Flameng.

95—SASKIA

1.00

*Max Williams*

After the painting by Rembrandt. Proof before letters. Six other pieces after various masters. Seven pieces, one lot.

FORTUNY, MARIANO

Born near Barcelona in 1838; died at Rome in 1874.

96—A BEGGAR OF TANGIERS SEATED

Proof on Chinese paper.

97—ARAB SEATED

Proof on Holland paper with the name of Delâtre as printer.

4.00

*Wm. A. Evans*

FULLWOOD, JOHN

98—TWICKENHAM BUSHES

Signed artist's proof on Whatman paper. Nine other pieces by various etchers. Ten pieces, one lot.

*Joe. Hamerich*

GAILLARD, FERDINAND

Born in Paris in 1834; died in 1887. One of the greatest engravers France has produced.

99—ŒPIPUS

BERALDI, No. 24.

After the painting by Ingres. Lettered impression. DANTE. From a bronze of the Fifteenth Century in the Wallace collection. Lettered impression on India paper. Two pieces, one lot.

*F. Heppel*

100—THE MAN WITH THE PINK

After the painting by Van Eyck. Lettered impression on India paper. First state of lettered impressions before the plate was reduced in size.

*M. Burke*

101—THE SAME

The plate reduced in size, on Japan paper. The title has been erased.

*Max Williams*

102—PORTRAIT OF HENRI COMTE DE CHAMBORD

BERALDI, No. 30.

Engraved by Gaillard from his own design from life. Signed artist's proof on India paper. Early proof before the inscription beneath. Fine.

*Mrs. Wentworth*

*7.00*

*1.00*

*4.00*

*1.00*

*3.00*

103—LE CRÉPUSCULE

BERALDI, No. 32.

*F. Keppel*

3.00

From the marble by Michaelangelo. First state. Proof on India paper. THE SAME. The third state. The plate entirely finished, but before the name of the artist. "SUPERBE." Beraldi. Very beautiful impression on vellum. Two pieces, one lot.

104—ST. GEORGE

BERALDI, No. 45.

*J. F. Sabini*

35.00

After the painting by Raphael in the Louvre. Superb proof on Japan paper before all letters. With the double border line. Of the greatest beauty.

GARAVAGLIA, GIOVITA

Born at Pavia in 1790. A pupil of Anderloni. In 1833 he was elected professor of engraving at Florence, where he died in 1835.

105—JACOB AND RACHAEL

*Max Williams*

1.00

After the painting by Andrea Appiani. Black and gold frame. Bryan mentions this print as being one of the six finest of Garavaglia's works.

GEDDES, ANDREW

Born in Edinburgh in 1789; died in London in 1844.

106—CHILD WITH AN APPLE (Drypoint)

*F. Keppel*

2.00

Fine impression, with full margins. Seven etchings of English scenes by Birket Foster. Eight pieces, one lot.

GÉRÔME, J. L.

The eminent French painter. Four etchings only are known by him.

107—LE FUMEUR ÉGYPTIEN

*Wm. A. Evans*

Proof on India paper with full margins. Beautiful impression.

2.00  
GLOCKENTON, ALBERT

Born at Nüremberg about 1432. He was educated in the school of the older Rogier van der Weide, and was working at Würzburg in 1481-1485. He formed his style upon that of Martin Schongauer, some of whose plates he copied.

108—CHRIST BEARING HIS CROSS

BARTSCH, No. 15.

*F. Heppel*

14.00 A copy of Martin Schongauer's engraving of the same subject (Bartsch, No. 21). The engraver's initials, "A. G.," are at the bottom of the print slightly to the right of the centre. Fine impression, slightly foxed. Has been mounted upon a sheet of more modern paper to strengthen it. From two collections (G H over 1894 in a circle, and a shield bearing a rose) undescribed by Fagan.

GOENEUTTE, NORBERT

109—CHILD SEATED FACING TOWARD THE RIGHT

*N. W. Faul*

2.00 Dedication proof. Signed artist's proof.



110—FROM THE PONT NEUF

2.00 Second state. Five proofs only printed. Signed artist's proof.

GOLTZIUS, HENDRIK

111—ST. ANDREW

1.00 BARTSCH, No. 45. ST. JAMES THE GREATER. BARTSCH, No. 46. ST. PHILIP. BARTSCH, No. 48. ST. MATHIAS. BARTSCH, No. 55. With large margins. Four pieces from the set of Jesus Christ and the twelve Apostles and St. Paul. Four pieces, one lot.

112—ST. JEROME IN THE DESERT

F. W. Kaldenberg  
BARTSCH, No. 266. Engraved in 1596 after the painting by Jacobus Palma. JUNO. Two pieces, one lot.

GOYA, FRANCISCO JOSÉ DE

Born in 1746; died at Bordeaux in 1828. The only Spaniard of extraordinary ability during the latter part of the Eighteenth Century and beginning of the Nineteenth. His etchings and aquatints are highly prized by collectors.

113—THE WHITE HORSE ON THE SLACK ROPE (Etching and aquatint)

18.00 Superb impression on Japanese paper.

GREEN, VALENTINE

114—THE STONE BRIDGE

1.00 Etching and aquatint by Green and Jukes, after Paul Sandby. An interesting piece.

GUÉRARD, HENRI

115—AN OLD SALT

*H. D. Fauré*

Signed artist's proof on Japan paper. A LIONESS.

Signed artist's proof. MAN DRINKING FROM A

PITCHER. A VILLAGE STREET, WINTER. ROCK

CRYSTAL VASE. Proofs before letters, unsigned. Five pieces, one lot.

HADEN, SIR SEYMOUR

116—EGHAM LOCK

DRAKE, No. 15.

*S. Keppel*

Second state. The signature removed and the sky cleared. Signed artist's proof. There is a small printing fold in the paper immediately beneath the upright post of the left lock gate, but the impression is a fine one.

117—FULHAM

DRAKE, No. 18.

*A. B. Sprigman*

First state. With the name of the artist and with the name "Fulham"; with the stone bridge, but before the trees in outline to the right were erased. Fine and early impression. Signed artist's proof.

118—KIDWELLY TOWN

DRAKE, No. 22.

*Max Williams*

First state. The plate cleaned and the birds erased. Fine and early impression. Signed artist's proof.

119—SHERE MILL POND (The large plate)

DRAKE, No. 35.

*F. Keppel*

240.00

Second state. The sky removed. Signed artist's proof on Holland paper. An impression of great beauty. From the Ellingwood collection. Black frame.

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."—*P. G. Hamerton*.

120—A SUNSET IN IRELAND

DRAKE, No. 44.

*Kennedy Co.*

160.00

Second state. Superb and early impression. Rich and velvety but not too heavy in the shadows.

"'A Sunset in Ireland' is Haden's best work in drypoint, and it certainly deserves its reputation of one of its author's masterpieces. A quiet peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty."—*Atherton Curtis*.

Slight reparation in the lower margin. The rich, dark, late evening effect of the second state is quite as fine in its way as the lighter and more delicate early evening effect of the earlier impressions. Gold frame.

121—WHISTLER'S HOUSE, OLD CHELSEA

DRAKE, No. 47.

*F. Keppel*

30.00

First state. Signed artist's proof. This plate, one of Sir Seymour Haden's finest in the point of drawing, is rare. Early impression, with the asterisk above the chimneys of Whistler's house plainly visible.



122—THE FISHERMAN

DRAKE, No. 61.

*F. Heppel*

10.00 First state according to Harrington. The water in the foreground to the left is now white, having neither reeds nor reflections. Fine impression, printed in a warm-toned ink. Signed artist's proof.

123—RAILROAD ENCROACHMENT

DRAKE, No. 65.

*A. B. Spennigarn*

10.00 First state. Fine and early impression. Signed artist's proof.

124—KEW SIDE

DRAKE, No. 73.

*Wm. A. Evans*

20.00 First state. Beautiful impression, on Japan paper. Signed artist's proof.

125—CALAIS PIER (The small plate)

DRAKE, No. 87.

*Jos. Hammerichlag*

6.00 Proof, unsigned, on Chinese paper. Fine impression.

126—HARLECH (The second plate)

HARRINGTON, No. 207.

*F. Heppel*

22.00 First state. With the word "Narlech." Signed artist's proof. One of the most beautiful subjects in which Sir Seymour Haden has combined mezzotint and etching.

127—THE VILLAGE FORD

HARRINGTON, No. 211.

*L. Koppel*

27.50

Second state. The man with the ladder is upon the other side of the fence which bounds the road. Signed artist's proof. This etching is rare.

HAMERTON, P. G.

128—AT THE WELL

*J. Hamerschlag*

3.00

Original etching dated 1876. Cows RESTING BENEATH A TREE. THE FERRY. Etched by Robert W. Macbeth. Two MONKS AND A SPANISH GIRL. Original etching by Casanova. Four pieces, one lot.

HÉDOUIN, EDMOND

129—PORTRAIT OF A LADY

*Max Williams*

2.00

After the painting by Drouais. Lettered impression on Holland paper. FOUR OTHER PIECES BY VARIOUS ETCHERS. Five pieces, one lot.

HERKOMER, HUBERT

130—GRANDFATHER AND GRANDCHILDREN

*Kennedy Co.*

2.00

Signed artist's proof. FAUST AND HIS COMPANION OUTSIDE THE WALLS. Original etching by Baron Leys. THE BROOK. Original etching by Gravesande. Proof on Japan paper. Three pieces, one lot.

HERVIER, ADOLPHE

Born in Paris in 1821; died in 1879.

131—INTERIOR OF A CHURCH

*Max Williams*

*1.00* VILLAGE BY THE SEA. On India paper. BOATS AT LOW TIDE. THREE OTHER PIECES. Six pieces, one lot.

HITCHCOCK, GEORGE

132—MOONLIGHT ON THE WATER

*W. H. Paul*

*2.00* Signed artist's proof. THE BROOK, EVENING. Signed artist's proof. Two pieces, one lot.

ISRAELS, JOSEF

133—CHILDREN PEELING POTATOES

*Aug. Strofer*

*5.00* Original etching by this eminent Dutch master. Proof on Holland paper. THE DITCH. Original etching by Zwart. Signed artist's proof on Holland paper. Two pieces, one lot.

JACQUE, CHARLES

Born in Paris May 23, 1813; died in May, 1894. Jacque was one of the earliest, if not the earliest, pioneers in the great Nineteenth Century revival of painter-etching, and he did more than any other one man to bring it about.

134—HÔTELLERIE

*Wm. A. Evans*

This drypoint was executed in 1864.

*11.00* "Cette scène de nuit est fort remarquablement interprétée."—  
*Gustave Bourcard.*

Fine impression with full margins.

*A. B. Sprigam*

135—PAYSAGE, TROUPEAU DE PORCS

2.00  
WOMAN DRIVING PIGS INTO A BARN. Proofs before all letters on India paper. THE PRODIGAL SON. Proof before all letters on Holland paper. THE BUTCHER. Proof on India paper. Four pieces, one lot.

136—COCK AND HENS

1.00  
Etched by Charles Jacque in 1888—his last plate. THE FORGE. COWS BY A POOL—EVENING EFFECT. PEASANTS RESTING. Four pieces, one lot.

137—LES PETITES MAISONS KERCASSIER

1.00  
Proof before letters on Holland paper. PORTRAIT OF AN OLD MAN WITH A WIDE-BRIMMED HAT. LANDSCAPE, EVENING. AT THE INN DOOR. Proof before letters. Four pieces, one lot.

JACQUET, JULES

Born in 1841. A pupil of Henriquel-Dupont, and one of the ablest of contemporary French engravers.

138—THE SMOKERS

15.00  
After the painting by Meissonier. Signed remarque proof on vellum. Gold frame.

*J. Sordheim*

139—MADAME RÉCAMIER

17.00  
BERALDI, No. 13.

Signed artist's proof on India paper. This beautiful engraving won for Jacquet a medal of honor at the Paris Salon. Gold frame.

*F. Kappel*

JACQUEMART, JULES

140—THE SQUIRREL AND THE FLY

*C. F. Williams*  
Etched by Jacquemart in 1862 from his own design.  
Proof before letters on Holland paper. Very beautiful impression.

3.00

141—ROCK CRYSTAL CUP

*H. H. Brigham*  
Proof before letters on Holland paper. ROCK CRYSTAL VASE. Proof before letters on vellum. SWORD OF FRANCIS I. Proof before letters on Holland paper. Three pieces, one lot.

6.00

142—ETCHINGS OF PICTURES IN THE METROPOLITAN MUSEUM OF ART, NEW YORK

*C. F. Williams*  
Eight pieces (should be ten) and title etching. Nine pieces, one lot.

3.00

143—AN EXECUTION IN JAPAN

*F. Keppel*  
Proof before all letters on Japan paper. A most interesting plate.

2.00

144—FOUR ETCHINGS OF ARMS AND JEWELRY

*H. H. Brigham*  
All proofs before letters. Four pieces, one lot.

1.00

145—ELIZABETH OF VALOIS, QUEEN OF SPAIN

*M. Burke*  
After the painting by Sir Anthony Moro. Proof before all letters on Japan paper. Very beautiful impression. One of Jacquemart's finest portrait plates. Three other pieces, all proofs. Four pieces, one lot.

3.00

*L. H. Brigham*

146—BOOKBINDING EXECUTED FOR MARIE STUART

2.00 STUDY OF FLOWERS. STUDY OF FRUIT. STUDY OF  
IMPLEMENTS OF ETCHING. LES QUATRE ELÉMENTS.  
Nine other pieces. Mostly proofs. Fourteen pieces,  
one lot.

*Wm. A. Evans*

147—THE READER

7.00 After the painting by Meissonier. Proof before let-  
ters. Fine and rare.

148—THE PRINT-COLLECTORS

*C. F. Williams*

3.00 Proof before letters on Japan paper.

THE CAVALIER

Proof before letters on vellum. Two pieces, one lot.

149—LADY WITH A FAN

*L. H. Brigham*

1.00 Proof before letters on India paper. CHEZ BURNE  
BELLECOUR. On Holland paper. Two pieces, one lot.



## SECOND EVENING'S SALE

TUESDAY, DECEMBER 6TH, 1910

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

### JONGKIND, JOHANN BARTHOLD

The etchings of this distinguished painter are remarkable for their effect and their economy of means, and are worthy of the most serious study by every print-collector.

150—FIVE VIEWS OF HOLLAND (Should be six)

*Max Williams*

3.00 And title etching. Six pieces, one lot.

151—DÉMOLITION DE LA RUE DES FRANCS-BOURGEOIS St.

MARCEL

2.00

Proof on Holland paper, bearing a long autograph dedication to Delâtre. Of exceptionally fine quality.

*Edw. Hardwig*

152—VUE DU PORT AU CHEMIN DE FER À HONFLEUR

*W. H. Faul*

2.00

Lettered impression on India paper. VUE DE LA VILLE DE MAASLINS. Lettered impression on Holland paper with the stamp of Cadart as publisher. Two pieces, one lot.

*Keppel Co.*

153—ENTRÉE DU PORT DE HONFLEUR

*5.00* Proof before letters on Holland paper. SORTIE DU PORT DE HONFLEUR. Proof before all letters on Holland paper. Two pieces, one lot.

*Mrs. Jules Breichand*

154—JETÉE EN BOIS DANS LE PORT DE HONFLEUR

*3.00* Proof on Japan paper. The number in the upper corner to the right has been effaced. MOULINS EN HOLLANDE. Proof before letters on Japan paper. SORTIE DE LA MAISON COCHIN. On India paper. Three pieces, one lot.

*Max Williams*

155—CANAL DE HOLLANDE, PRÈS DE ROTTERDAM

*6.00* Proof on Holland paper. LE PONT SUR LE CANAL. Proof on Holland paper. BATAVIA. Proof on Holland paper. SOLEIL COUCHANT—PORT D'ANVERS. Proof on Holland paper. Four pieces, one lot.

KAUFFMAN, ANGELICA

156—THE MARRIAGE OF ST. CATHERINE

*3.00* After the painting by Correggio. Clearly printed impression with full margins.

*Edw. Carding*

KRUELL, GUSTAVE

The greatest American portrait engraver on wood.

157—PORTRAIT OF ABRAHAM LINCOLN (Without the beard)

*11.00* Signed artist's proof on India paper. This is considered by many authorities to be the best engraved portrait of Lincoln.

*Jr. Keppel*

## LALANNE, MAXIME

158—A STREET IN BARCELONA (Five subjects upon one plate)

3.00 Proof before the plate was cut. Dedication proof to Delâtre. Fine.

*Jos. H. Hamerschlag*

159—MORLAIX

3.00 Proof on Japan paper. DÉMOLITIONS POUR LE PERCEMENT DU BOULEVARD ST. GERMAIN. Proof before all letters on Holland paper. Two pieces, one lot.

*Wm. Naumburg*

160—VUE PRISE DU PORT DE DIVES

1.00 Proof on Japan paper. DIVES (CALVADOS). Proof on Holland paper. Two pieces. One lot.

*Ralph S. Millie*

161—LE PONT DES ARTS ET L'INSTITUT

3.00 Proof on Holland paper. THREE OTHER SUBJECTS. Proofs before letters. Four pieces, one lot.

*Jos. Hamerschlag*

## LECOMTE, N.

162—DANTE AND BEATRICE

1.00 Engraved in 1855 after the painting by Ary Scheffer. Lettered impression on plate paper.

*A. B. Berk*

## LEGROS, ALPHONSE

"Born at Dijon nearly sixty years ago, Legros has been amongst us since 1863. But it is not English life—or, indeed, any life—that has made him what he is. . . . He has been fed on the Renaissance, and fed on Rembrandt; but yet the originality of his mind pierces through the form it has pleased him to impose on its expression. He gives to masculine character nobility and dignity."—*Frederick Wedmore.*

163—PROCESSION IN A SPANISH CHURCH

MALASSIS, No. 49.

*Mrs. Wentworth*

5.00

Proof on plate paper, unsigned. Slightly foxed, and cracked along the upper plate mark to the right.

One of Legros' most important plates on account of its size and artistic quality.

164—LE GRAND ESPAGNOL

*A. L. Kramer*

MALASSIS, No. 28. PAYSAN BRETON. MALASSIS, No.

2.00

29. Proofs on plate paper before the titles. Two pieces, one lot.

165—LA PETITE MARIE

*Mrs. Wentworth*

MALASSIS, No. 30. A portrait of the artist's daughter. Proof on plate paper. TÊTE DE JEUNE FILLE.

1.00

MALASSIS, No. 36. Plate reduced in size. Proof on Holland paper. Two pieces, one lot.

166—LA DISCIPLINE AU COUVENT

MALASSIS, No. 53.

3.00

*A. B. Spengemann*

Second state. With the signature of the artist in the lower right corner. Clearly printed impression, unsigned.

167—LES PESTIFÉRÉS DE ROME

*H. Noltemius*

2.00

MALASSIS, No. 60.

Proof on India paper, unsigned.

168—LA LECTURE DE L'OFFICE

MALASSIS, No. 64.

*F. Meder*

4.00

A drypoint. Fine impression, rich in burr. Unsigned.

169—LE MOUTON RETROUVÉ

MALASSIS, No. 86.

*F. Mader*

First state (ten impressions only printed in this state).

Before the signature in the lower right corner and  
12.00 before the border line. Proof, unsigned, on Whatman  
paper.

PORTRAIT OF ALPHONSE LEGROS

One of the most interesting of his portrait plates.  
Proof unsigned on Whatman paper. Two pieces, one  
lot.

170—PORTRAIT OF M. J. DALOU

MALASSIS, No. 41.

*Max Williams*

Proof, unsigned, on plate paper.

171—PORTRAIT OF E. J. POYNTER

MALASSIS, No. 42.

Proof, unsigned, on Holland paper.

172—MASS IN A SPANISH CHURCH

MALASSIS, No. 51.

*A. B. Sperrigarn*

1.00 Proof, unsigned, on Holland paper. This plate is rare.

173—LES CHANTRES ESPAGNOLS

MALASSIS, No. 59.

" " "

1.00 Proof, unsigned, on Holland paper.

174—LA CHARRUE

MALASSIS, No. 81.

*J. Sordherin*

10.00 Proof, unsigned, on Japan paper. Beautiful impres-  
sion.



175—LES VOYAGEURS-FATIGUÉS

MALASSIS, No. 84.

*H. Noltemus*

*3.00*

Second state. Plate completed. Of great rarity. Four proofs only were printed in the first state and six proofs only in the second state. Proof, unsigned, on Holland paper.

176—LES MENDIANTS ANGLAIS

MALASSIS, No. 85.

*J. Meder*

*17.00*

Third state. Proof before all letters. Rare. Twelve impressions only were printed. Proof on Holland paper.

LA CHARRETTE BRISÉE

MALASSIS, No. 87.

Second state. Plate reduced in size. Proof before all letters. Proof on Holland paper. Two pieces, one lot.

177—LE PAYSAGE AU BATEAU

MALASSIS, No. 106.

*H. Noltemus*

*3.00*

Proof, unsigned, on Japan paper.

178—LE PAYSAGE A LA MARE

MALASSIS, No. 107.

*Joe. Hammerlag*

*3.00*

Second state. Plate reduced in size. Proof on Japan paper, unsigned.

179—LE PAYSAGE AUX MEULES

MALASSIS, No. 108.

*A. L. Kramer*

*3.00*

Proof on Japan paper. Unsigned.



180—LE LIVRE DE COMPTES

*A. L. Kramer*

MALASSIS, No. 119. Proof on Holland paper. LA

*3.00*

VIELLE FEMME ASSISE. MALASSIS, No. 120. Proof

on Holland paper, unsigned. Two pieces, one lot.

181—LE JOUEUR DE CONTRE-BASSE

MALASSIS, No. 133.

*Mrs. Wentworth*

*2.00*

Proof on Japan paper, unsigned. One of Legros' most beautiful figure etchings.

182—LA MORT ET LE BUCHERON

*Mrs. J. Breichand*

*5.00*

MALASSIS, No. 142. Proof before all letters on Japan paper. LE BONHOMME MISÈRE. MALASSIS, No. 140.

Lettered impression. Two pieces, one lot.

183—LES BORDS DE LA LIANE

BERALDI, No. 240.

*F. Meder*

*6.00*

Signed artist's proof. This plate is considered by Beraldi to be one of Legros' most beautiful landscapes.

184—PAYSANNE ASSISE PRÈS D'UNE HAIE

BERALDI, No. 214.

*J. F. Sabini*

*11.00*

Signed artist's proof. Beautiful impression printed in warm-toned ink.

185—DANS LES MARAIS

*Robert Scoville*

*31.00*

Signed artist's proof. RIVE DU SAINT PRÉ. Signed artist's proof. Two pieces, one lot.

*J. H. Hammerling*  
186—THE CANAL WITH POPLARS

*14.00* The plate measures  $4\frac{7}{8}$  by  $7\frac{7}{8}$  inches. Signed artist's proof. THE WAYFARER. Proof on Holland paper. Two pieces, one lot.

187—LE PRÉ ENSOLEILLÉ *F. Heppel*

*28.00* Signed artist's proof. One of the most beautiful of Legros' landscapes.

*Arthur H. Kuhn*  
188—HEAD OF A FAWN (Design for a fountain)

*3.00* Signed artist's proof. STUDY FOR A WELL TOP. Signed artist's proof. Two pieces, one lot.

LELOIR, LOUIS

189—UN RAFFINÉ *J. Sordani*

*9.00* BERALDI, No. 2. Leloir's finest plate. PORTRAIT OF A MAN WITH A FLAT CAP. Etched by Mongin after Moroni. Two pieces, one lot.

LIGNON, FRÉDÉRIC

Born at Paris in 1779; died in 1833.

190—POPE LEO X *Ralph Wolf*

*5.00* After the painting by Raphael. Lettered impression. Margins slightly stained. DOMITIAN. Engraved by Ægidius Sadeler after Titian. GIULIO ROMANO. Engraved by Weber. LA MAITRESSE DU TITIAN. Engraved by Forster after Titian. SIX PORTRAITS OF PHILOSOPHERS ON ONE SHEET. Engraved by Kilian from antique busts. THE CARD PLAYERS SURPRISED. Proof before all letters. Six pieces, one lot.

LINNIG, T.

191—THE SHRINE

*A. L. Kramer*

9.00 Trial proof, before the sky, before the additional shading on the tree, foreground, etc. Finished proof of the same. The Great Tree. Fourteen other landscape etchings by various artists. Seventeen pieces, one lot.

LOMBART, PIERRE

Born in Paris in 1620; died in 1681.

192—ANN, COUNTESS OF BEDFORD

*A. L. Kramer*

2.10 After the painting by Van Dyck. PHILIP, EARL OF PEMBROKE. After the painting by Van Dyck. Two pieces from the famous set known as "The Countesses." Two pieces, one lot.

MACBETH, ROBERT W.

193—CHRISTMAS EVE

*W. H. Faul*

16.00 After the painting by Sir John E. Millais. Signed remarque proof on vellum. Signed by both painter and etcher. Gold frame.

MANDEL, EDOUARD

Born at Berlin in 1810. In 1837 he became a Fellow of the Berlin Academy, and in 1842, after a visit to Paris, was appointed a professor of engraving. He died in 1882, the last of the great line engravers.

194—LA BELLA DI TIZIANO

*Rudolf Siebel*

Engraved in 1868, from the painting by Titian. One of Mandel's most beautiful plates. Walnut and gold frame.

6.00

### MANET, EDOUARD

His lithographs and etchings, like his paintings, are peculiarly his own, and arouse, in collectors, enthusiasm, or dislike, according to the individual temperament.

195—NEWMARKET

*Robert Leoville*

Original lithograph. Proof on India paper.

7.00

### MARTIAL, ADOLPHE

Born in Paris in 1828; died in 1883.

196—IN THE HEART OF THE FOREST

*A. L. Kramer*

Proof on Japan paper. AND ANOTHER FOREST SCENE. Proof on India paper. Two pieces, one lot.

8.00

### MASSARD, RAPHAEL URBAIN

Born in Paris in 1775. Son and pupil of Jean Massard.

197—HOMER

*A. L. Kramer*

Engraved in 1816 after the painting by Gérard. Walnut and gold frame.

3.00

MEISSONIER, J. L. E.

198—LE SERGENT RAPPORTEUR

BERALDI, No. 14. Original etching. THE SMOKER.

Etched copy of Meissonier's plate. Two pieces, one lot.

*A. L. Kramer*

MEMPES, MORTIMER L.

199—A BRETON PEASANT WOMAN

Signed artist's proof. A BRETON BEGGAR. Proof on Holland paper. STUDY OF A WOMAN'S HEAD. Etched by Piccini, Rome, 1874. Three pieces, one lot.

*Clarice L. Westcott*

MERYON, CHARLES

"Meryon was one of the greatest and most original artists who have ever appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever."—*P. G. Hamerton, "Etching and Etchers,"* p. 167.

200—LE STRYGE

WEDMORE, No. 7.

Second state (of four states), with the verses removed but with the names of Meryon and of Delâtre just below the oval. Clearly printed impression, not too heavily charged with ink in the shadows.

*L. Meder*

201—L'ARCHE DU PONT NOTRE DAME

WEDMORE, No. 9.

First state. With the name and address of Meryon and with the date 1853. Fine impression of this beautiful little plate. On old ribbed paper.

*Robert Leoville*



E. S. Benjamin

202—TOURELLE, RUE DE LA TIXERANDERIE

WEDMORE, No. 13.

120.00

First State. Very beautiful impression, on ribbed paper. The effect is peculiarly sunny.

"The stately turret and the free foliage of the vine about its base would have had charms for any sketcher, but Meryon alone could have seen the full artistic availableness of the modern chimneys and roof."—*P. G. Hamerton*.

203—ST. ETIENNE-DU-MONT

WEDMORE, No. 14.

Robert Scoville

50.00

Second state (of five states). The head and arms of the workman on the lowest planks of the scaffold are blurred and nearly obliterated. Clearly printed impression, not too heavily charged with ink in the shadows.

"The 'St. Etienne-du-Mont' is one of those etchings which possess the abiding charm of perfect things. In it a subject entirely beautiful and dignified is treated with force and with refinement of spirit, and with faultless exactitude of hand."—*Frederick Wedmore*.

204—LA MORGUE

WEDMORE, No. 20.

F. Heppel

65.00

Second state (of five states), with the name and address of Meryon, and before the title below. Beautiful and clearly printed impression on Holland paper. The first state, before any letters, is substantially unprocurable. It is of the last degree of rarity, and fine impressions of the second state, such as this, are eagerly sought for.



"The *Morgue*, where, before the tender and delicate lines of the Doric building now destroyed, and before the many-storied houses with windows indifferent or watchful, the weird figures of Meryon's pencil gaze idly or rush with terror; here, a cruel crowd assembled heartless, the unmoved witnesses of the terrible arrival; there one woman in the agony of dread or discovery, knowing or surmising whose is the body borne with dropped and heavy head, with wet limbs, from the river."—*Frederick Wedmore, "Meryon and Meryon's Paris,"* p. 27.

## MILLET, JEAN-FRANÇOIS

"To depend upon lines, not tones, for expression; to make every line 'tell,' and to use no more lines than are absolutely needed to tell exactly what he wants to say; to speak strongly, concisely, and to the point; to tell us much while saying little; to suggest rather than to elaborate—these are the things the true etcher tries to do. And these are the things that Millet did with a more magnificent power than any man, perhaps, since Rembrandt."—*Mrs. Schuyler Van Rensselaer.*

### 205—WOMAN HANGING OUT CLOTHES, AND OTHER SKETCHES

5-100  
LEBRUN, No. 7.

*F. Wüder*

Fine impression, printed in warm-toned ink.

"Ten impressions taken on old vergé paper. Rare."—*Lebrun.*

### 206—A WOMAN SEWING

1900  
LEBRUN, No. 10.

*Jos. Hamerschlag*

Only state. Fine original impression on Holland paper, with full margins.

### 207—A WOMAN CHURNING

2750  
LEBRUN, No. 11.

*F. Keppel*

Second state. With the address of Delâtre. In black ink on white ribbed paper. Fine and clearly printed impression, not too heavy in the shadows.

208—PEASANT WITH A WHEELBARROW

LEBRUN, No. 12.

*F. Meder*

37.30

Second state. With the address of Delâtre. Very fine impression, in black ink, upon paper of a greenish tone.

209—THE GLEANERS

LEBRUN, No. 13.

11

11

70.00

Second state. With the address of Delâtre. Proof in black ink on old ribbed paper. Superb impression.

MILLET, J. F. (After)

210—MATERNAL PRECAUTION

*H. E. Broadhurst*

1.00

Etched by Belin-Dollet, after the heliograph by J. F. Millet. Signed artist's proof on Japan paper, stamped with the monogram of the artist.

MORGHEN, RAPHAEL

Born at Portici in 1758; died at Florence in 1833.

"Probably no engraver had so large a following of admirers as Raphael Morghen. This is partly due to his complete and captivating style and partly to his excellent judgment in the choice of subjects."—*The Golden Age of Engraving*.

211—LOT AND HIS DAUGHTERS

*J. Soudheine*

5.00

After the painting by Guercino. Oak and gold frame.

212—THESEUS AND THE DEAD MINOTAUR

*A. L. Kramer*

3.00

Engraved after the marble group.

PENNELL, JOSEPH

213—THE ALLEYWAY

14.00 Signed artist's proof on Japan paper. ST. PAUL'S WHARF, LONDON. GATE, CANTERBURY CATHEDRAL. (The two last named are facsimiles of pen drawings.) Three pieces, one lot.

PERELLE, GABRIEL

This eminent French designer and engraver was born early in the Seventeenth Century, and died in Paris in 1675. He excelled in drawing and in engraving landscapes, which he usually enriched with ruins and other objects, which give an agreeable variety to his scenery. The majority of his plates are from his own compositions.

214—A CIRCULAR LANDSCAPE WITH A TOWER

3.00 Engraved from his own design.

215—CHRIST BAPTISED, IN A CLASSICAL LANDSCAPE

1.00 LANDSCAPE WITH A BIG WALL  
Two pieces, one lot.

PIRANESI, GIAMBATTISTA

Born at Venice in 1720; died in Rome 1778. Piranesi was the best draughtsman and engraver of architecture and ancient ruins of his time. The force and vigor which he gave to his work obtained for him the name of the "Rembrandt of Architecture."

216—REAR VIEW OF THE PANTHEON. THE GATE OF CAIUS.

10.00 ANCIENT ROMAN RUINS. Three pieces, one lot.

*Chas. F. Williams*

- 217—THE PORTICO OF THE PANTHEON, and nine other etchings of various antique buildings. Ten pieces, one lot.

*10.00*

PLATT, CHARLES A.

- 218—COAST WILLOWS

*Geo. N. Hayward*

*9.00*

Signed artist's proof on Japan paper. One of the artist's finest plates.

PONTIUS, PAULUS

Born at Antwerp in 1603. A pupil of Lucas Vorsterman. Died in 1658.

- 219—THE CRUCIFIXION, WITH ANGELS OVERCOMING SIN AND DEATH.

*H. E. Broadhurst*

*2.00*

After the painting by Rubens. Has been mounted and repaired. SALVATOR MUNDI. Engraved by Bartolozzi after Guercino. Five other pieces by various engravers. Seven pieces, one lot.

PORTMAN, L.

*B. Jacobs*

- 220—PORTRAIT OF RUTGER JAN SCHIMMELPENNINGK

*2.00*

Engraved in stipple after J. Kuyper (1805). Clear and beautiful impression with full margins.

RAJON, PAUL

Born at Dijon in 1844; died in 1888.

"M. Rajon is one of the most productive of the modern etchers from pictures, and at the same time one of the surest."—P. G. Hamerton.

- 221—REMBRANDT IN HIS STUDIO

*Mrs. Jules Breichand*

*12.00*

Trial proof. Together with proof on India paper from the completed plate. PORTRAIT OF A MAN IN A

BROAD-BRIMMED HAT. After Frans Hals. Proof before all letters on India paper. THE SMOKER. After Gerard Dow. Proof before letters on Holland paper. Four pieces, one lot.

222—PORTRAIT OF MRS. GROVER CLEVELAND

*A. H. Kuhn*

From Rajon's own design from life. Proof before all letters, printed in red.

3.00

223—HEAD OF A YOUNG GIRL

*A. L. Kramer*

After Leonardo da Vinci. Proof before all letters.

6.00

PORTRAIT OF THOMAS EDWARDS. Dedication proof to Gaucherel. THE WIFE AND CHILD OF RUBENS. Proof before all letters on Japan paper. THE PLAN OF THE CAMPAIGN. After Detaille. Proof before letters. BOATS RUNNING FOR PORT. After Turner. PRIEST IN THE SNOW. Trial proof marked "épreuve corrigée." Six pieces, one lot.

224—PORTRAIT OF A LADY TURNED TOWARD THE LEFT

*A. H. Kuhn*

(Height 18½ inches, width 16 inches.)

Original pastel by Paul Rajon. Signed to the right "Rajon, Londres, 1885." A very fine example of the work of the great portrait artist. Oak frame.

10.00

RAIMONDI, MARCANTONIO

Born at Bologna about 1480; died about 1527. No doubt much of the perfection to which the art of engraving was brought by Marcantonio was due to the taste of Raphael. Many of Marcantonio's plates are after designs by this artist.

"Fine impressions of his best plates have steadily increased in



value, until now they excite as fierce competition at sales as the rarest plates of Rembrandt."—*Bryan's Dictionary of Painters and Engravers.*

225—ST. PAUL PREACHING AT ATHENS

BARTSCH, No. 44.

3.00 Engraved after a cartoon by Raphael, which was executed in tapestry. Good impression in good condition, but has been trimmed about half an inch in the width.

226—LE GRIMPEUR MONTANT SUR LE RIVAGE

2.00 BARTSCH, No. 488.

After the design by Michaelangelo. From the Earl of Hardwicke's collection.

REMBRANDT VAN RYN

"In his own lines of work there is no one in all history to be compared with Rembrandt. . . . We are all agreed on his world-wide supremacy."—*P. G. Hamerton.*

227—ABRAHAM ENTERTAINING THE THREE ANGELS

40.00 BARTSCH, No. 29.

Only state. Clearly printed impression, with traces of the drypoint plainly visible. In perfect condition. Signed and dated 1656.

228—THE ANNUNCIATION TO THE SHEPHERDS

BARTSCH, No. 44.

240.00 The tree trunk in the centre of the composition is finished and the cows to the right are shaded. With the arch clear and distinct. Fine and early impression. The margin has been added to preserve the print.



"The effect of this superb print is admirable. Fine impressions are very rare."—*Bartsch*.

229—THE PRESENTATION IN THE TEMPLE, WITH THE ANGEL  
BARTSCH, No. 51.

*Mr. H. Alsted*

12 50 Second state. The plate reduced in size. An excellent impression of this charming little plate, which was so delicately etched that the contrasts of light and dark are never strong.

230—JESUS CHRIST PREACHING

BARTSCH, No. 67.

*F. Kuppel*

38 00 Clearly printed impression of this masterpiece. There are still visible traces of drypoint upon the sleeve and gown of the turbaned figure in the left foreground. With generous margins and in substantially perfect condition.

"No artist has ever been able to give a more sympathetic picture of love for mankind than that of the Saviour standing in a dark place on a brilliantly lighted eminence and speaking with upraised hands and the people gathered around him. . . . The whole forms a wonderful painter's poem on the text 'I am the True Light.'"—*Knackfuss*, "*Rembrandt*."

231—"ECCE HOMO"

BARTSCH, No. 77.

*F. Kuppel*

45 00 Fourth state according to Roviniski. The face of the Jew, who is behind the one who holds the reed, has an additional series of lines shading it. Before the address of Malbouse. Fine impression. Has been slightly repaired in one or two places. Oak frame.

"Ce morceau est fort recherché et se trouve difficilement."—*Charles Blanc*.

"Each separate countenance is worthy of study, differing in expression, but all dominated by the same feelings of cruelty, mockery and brutality."

232—CHRIST CARRIED TO THE TOMB  
BARTSCH, No. 84.

*L. Noltenius*

22.50

The only state. Fine and clearly printed impression. Has been repaired in upper right corner and margin added. This superb little print is one of Rembrandt's masterpieces in point of expression and economy of means.

233—THE THREE CROSSES  
BARTSCH, No. 78.

*F. Kuppel*

95.00

Fourth state according to Rovinski. Signed and dated 1653. Very fine and rich impression. Has been slightly repaired at top. Before the name of the publisher, Francis Carelse. In the first, second and third states of the plate (all of which are exceedingly rare) the effect is entirely different. In this state of the plate Rembrandt has by his wonderful art produced an astounding effect of light, and in the opinion of competent judges this state of the plate represents Rembrandt's conception in its greatest beauty. An impression of this quality is rare. Black and gold frame.

"This superb plate is one of the most remarkable interpretations of the Crucifixion in all Christian art, and is a masterpiece both in conception and in execution. It is extremely rare."—*Charles Blanc.*

234—ST. FRANCIS PRAYING  
BARTSCH, No. 107.

*Jo. Hammerichlag*

35.00

Second state. With the name and the date 1657

etched over the first signature and date. Fine impression of this magnificent print, with traces of drypoint still plainly visible on the tree trunk and in the foliage in the upper left corner, etc. The upper right-hand corner and the extreme lower left corner have been skilfully and beautifully repaired, otherwise the print is in substantially perfect condition. This print is exceedingly rare.

235—THE LITTLE GOLDSMITH  
BARTSCH, No. 123.

*J. F. Dobson*

20.00 Fine and clearly printed impression, in perfect condition.

"Ce morceau est gravé d'un bon ton, et assez fini."—*Bartsch*.

236—THE HOG  
BARTSCH, No. 157.

*Mr. Hamilton*

20.00 First state. Before the retouch upon the boy's cheek, upon his blouse, etc., and with the foreground showing sign of foul biting.

237—A BEGGAR WOMAN IN THE MANNER OF CALLOT  
BARTSCH, No. 168.

*L. Meder*

15.00 Second state. (Of the first state one impression only is known.) Superb impression, in perfect condition, with margins. From the Mary Jane Morgan collection.

238—THE MILL  
BARTSCH, No. 233.

*F. Schepel*

170.00 Only state. Dated 1641. Beautiful impression, with the crackle and tint in the sky plainly visible. Fine

in quality of impression and condition. From the collection of Henri le Secq des Tournelles.

"Here we see nothing but a windmill, a few houses and a perfectly flat horizon; but what a refined and indescribable charm—the secret of true art which defies analysis—lies in the sincerity with which this scene is rendered."—*Knackfuss*, "*Rembrandt*."

239—YOUNG MAN SEATED AND REFLECTING

BARTSCH, No. 268.

*Kennedy Co.*

27.50

Second state. With the shading on the young man's left cheek removed, as also the second outline of the cap to the right. Good and clearly printed impression. The margins have been re-made.

"This is one of Rembrandt's most striking portraits, and is also one of his best. If one were forced to pick out his masterpiece in etched portraiture one might almost be tempted to select 'The Young Man Reflecting.' For beauty and simplicity of drawing it is absolutely perfect."—*Atherton Curtis*.

240—FAUSTUS

BARTSCH, No. 270.

*F. Heppel*

120.00

Second state (of Roviniski's four states). With the additional fine shading upon the back and upon the right shoulder of Faustus, but before the oblique lines upon the book. ON VELLUM. Superb impression, very beautiful in effect, the tone of the vellum giving it a peculiarly pictorial effect. With large margins. In perfect condition.

"We might say that the mysterious source of light itself in Rembrandt's works reveals itself to us like the apparition of a phantom when we look at the incomparable etching of Dr. Faustus. . . . It has the charm of the fullest originality, one might say the charm of perfect truth."—*Knackfuss*, "*Rembrandt*."

- 241—UTENBOGAERD, THE GOLD WEAHER  
BARTSCH, No. 281.

*L. Heppel*

70.<sup>00</sup>  
Dated 1639. Second state (of four states). In the first state the face is indicated in outline only. Superb impression of the finest quality, in perfect condition, and with large margins. From the Boërner and Artaria collections. "Trèsrare." *Charles Blanc*.

- 242—JAN SIX  
BARTSCH, No. 285.

*Max Williams*

160.<sup>50</sup>  
Dated 1647. With the words "Jan Six AE 29" in the margin to the left, and "Rembrandt. F. 1647" to the right, the figures six and four being written correctly. Clearly printed impression, in perfect condition.

"Le fameux portrait du bourguemaître Six, aujourd'hui d'une rareté extrême, et qui, quand il se rencontre, se paye un prix surprenant."—*Bartsch*.

- 243—CHRIST HEALING THE SICK

*L. Meder*

90.<sup>00</sup>  
The copper plate retouched by Captain Baillie. Has been cut into four pieces. Four pieces, one lot.

- 244—THE GREAT COPPENOL  
BARTSCH, No. 283.

*Edw. Hardning*

70.<sup>00</sup>  
Sixth state. The plate cut down. Clearly printed impression, in perfect condition.

- 245—A VIEW OF AMSTERDAM  
BARTSCH, No. 210.

*Mrs. Julia Breckland*

110.<sup>00</sup>  
Clearly printed copy on old paper.



246—CHRIST HEALING THE SICK

By E. Charreyre, after the etching by Rembrandt.  
Proof on Holland paper.

RIBERA, JOSEF

(CALLED LO SPAGNOLETTO)

Born at Xativa, near Valencia, in 1588; died at  
Naples in 1656.

247—ST. JEROME

BARTSCH, No. 4.

Fine impression in perfect condition.

"Belle pièce et rare."—Bartsch.

ROSA, SALVATOR

Born near Naples in 1615; died at Rome in 1673.

248—APOLLO AND THE CUMAEAN SIBYL

BARTSCH, No. 17.

Fine impression and in perfect condition.

ROPS, FELICIEN

249—WASHERWOMEN

Signed artist's proof on Japan paper. THE ROLLER.

Signed artist's proof on Japan paper. AN INTER-  
ESTING STORY. Proof on Holland paper. Three  
pieces, one lot.

250—A STRANGE FISH

Signed artist's proof on Japan paper. "DEA DE-  
SINIT IN PISCINI." Proof on Japan paper. Two  
pieces, one lot.



251—L'ORACLE DU HAMEAU

*E. L. Kramer*

4.00 Signed artist's proof on Holland paper. THE SPINNER. After Millet. Proof before all letters on Holland paper. Two pieces, one lot.

RUYSDAEL, JAKOB VAN

Born at Haarlem about 1630; died there in 1682.

252—LES DEUX PAYSANS ET LEUR CHIEN

*E. L. Williams*

3.00 BARTSCH, No. 2. LA CHAUMIÈRE AU SOMMET DE LA COLLINE. BARTSCH, No. 3. Two pieces, one lot.

SAENREDAM, JOANNES

Born at Zaandam in 1565. Pupil of Hendrik Goltzius. Died in 1607.

253—SIX PLATES (the complete set) OF THE HISTORY OF ADAM AND EVE

*F. Meier*

2.00 After Abraham Bloemaert. Clearly printed impressions, some of them slightly stained. One lot.

SAFTLEVEN, HERMAN

Born at Rotterdam in 1609; died at Utrecht in 1685. A pupil of Jan Van Goyen.

254—LANDSCAPE, WITH A MILKMAID

*L. E. Broadhurst*

2.00 Five other landscapes by various engravers. Six pieces, one lot.

## SHARP, WILLIAM

Born in London in 1746; died there in 1824. A pupil of Bartolozzi.

"His works are constant in character and expression, with every possible excellence of execution; face, form, drapery—all are as in nature."—*Charles Sumner, "The Best Portraits in Engraving."*

*A. L. Kramer*

### 255—DIOGENES IN SEARCH OF AN HONEST MAN

Engraved in 1792 after the painting by Salvator Rosa.

*1.00*

"Among other masterpieces by Sharp may be mentioned, 'The Doctors of the Church' after Guido, and the very striking print after Salvator Rosa of 'Diogenes Looking for an Honest Man.' In this we see the grim, old cynic, lantern in hand, making his way through the market place of Athens, apparently regardless of the sneers of the bystanders."—*The Golden Age of Engraving.*

Walnut and gold frame.

### 256—ST. CECILIA

*A. L. Kramer*

*2.00*

Engraved in 1790 after the painting by Dominichino. One of the engraver's most beautiful plates. Walnut and gold frame.

### 257—THOMAS WALKER

*1.00*

*1.00*

*1.00*

*1.00*

Engraved in 1794 after the painting by George Romney. Proof. Fine impression.

## SHORT, FRANK

President of the Royal Society of Painter-Etchers, London.

258—SLEEPING TILL THE FLOOD—BOSHAM

Signed artist's proof. Signed also by Goulding the printer. WALBERSWICH PIER. Signed artist's proof. Two pieces, one lot.

259—NUTBOURNE MILL

Signed artist's proof. Low TIDE. Signed artist's proof. Signed also by Goulding, the printer. Two pieces, one lot.

SMILLIE, JAMES D.

260—POPPIES—GOOD NIGHT AND SWEET DREAMS

Signed artist's proof on Japan paper,

STRANGE, SIR ROBERT

Born in 1723; died in London in 1792.

"Strange had a style of his own—rich, soft, and peculiarly adapted to the rendering of flesh-tints. He has engraved more than fifty important plates, chiefly after the great Italian masters. All of his works are highly esteemed by connoisseurs."—*The Golden Age of Engraving.*

261—SAPPHO DEVOTING HER LYRE TO APOLLO

Engraved in 1787 after the painting by Carlo Dolce in the Corsini Palace. Beautiful impression, in perfect condition, with full margins.

262—LAOMEDON, KING OF TROY, DISCOVERED BY NEPTUNE  
AND APOLLO

Engraved in 1775 after the painting by Salvator Rosa. First state. The etching. Very rare in this state.

263—THE READING MAGDALEN

Engraved in 1780 after the painting by Correggio. Brilliant impression, in perfect condition, with full margins. An unusually fine example of Strange's work.

264—CUPID

Engraved in 1774 from the painting by Bartholomeo Schidoni. Very beautiful impression. Black and gold frame.

265—MEEKNESS

Engraved in 1765 from the painting by Raphael, in the Vatican. Fine and clearly printed impression.

266—LIBERALITY AND MODESTY

Engraved in 1755 from the painting by Guido Reni. Fine and clearly printed impression.

267—PORTRAIT OF CHARLES I

Engraved in 1770 after the painting by Van Dyck. Good impression, but has been repaired in the sky to the left, and the last line of the inscription at the bottom has been cut off. Gilt frame.

268—JOSEPH AND POTIPHAR'S WIFE

Engraved in 1769 from the painting by Guido Reni.

TENIERS, DAVID

Born at Antwerp in 1610; died at Brussels in 1694.

269—THE LUTE PLAYER

Three other etchings by Van Ostade. Four pieces, one lot.

## TEMPESTA, ANTONIO

Born at Florence in 1555; died in 1630.

### 270—A BEAR HUNT

*Muri Taff*

*1.00* Engraved in 1608. Two ETCHINGS OF HEADS. Original etchings by Castiglione. LANDSCAPE WITH A TOWER. Etched by Bartolozzi, after a drawing by Guercino. Three pieces, one lot.

## TISSOT, J. J.

### 271—SUNDAY MORNING

*A. L. Kramer*

*11.00* One of the most important, as it is one of the most beautiful, of Tissot's drypoint plates. Proof bearing the stamp of the artist. Black and gold frame.

## UNGER, WILLIAM

### 272—PORTRAIT OF REMBRANDT

*" " "*

*3.00* After Rembrandt. PREPARING FOR SCHOOL. After Munkacsy. THREE PEASANTS AT THE DOOR OF A HOUSE, after Teniers. THE VILLAGE FESTIVAL, after Peter Breugel. A PHARISEE, after Munkacsy. PORTRAIT OF WILLIAM UNGER. Six pieces, one lot.

## UMBACH, JONAS

Born at Augsburg about 1624; died in 1680.

### 273—TEN ETCHINGS OF PASTORAL AND DOMESTIC SUBJECTS

*J. Sabini*

*19.00* Clearly printed impressions, and, with the exception of "St. Jerome," which is slightly discolored, in fine condition. Ten pieces, one lot.



VEYRASSAT, J.

274—THE FERRY

Proof before letters on Holland paper. THE INTERIOR OF THE STABLE. Two pieces, one lot.

2.00

VAN DE VELDE, ADRIEN

Born at Antwerp in 1635; died at Amsterdam in 1672.

275—HERDSMAN, WITH BULL. DOGS FIGHTING. THE COW.

Clearly printed impressions in perfect condition. Three pieces, one lot.

9.00

VAN ELTEN, KRUSEMAN

276—THE LILY POND

Signed artist's proof. THE FISHERMAN, EVENING. Two pieces, one lot.

11.00

VANDERHOOF, C. A.

277—THE CANAL, AMSTERDAM

Signed artist's proof on Japan paper. BARNEY'S JOY, THE GOOSE POND. Original etching by Leroy Milton Yale. Signed artist's proof on Japan paper. THE STAIRS, ALGIERS. Etched by Ferris. Three pieces, one lot.

11.00

VAN LEYDEN, LUCAS

Born at Leyden in 1494; died in 1533. Good impressions of his plates, which were delicately engraved, are exceedingly rare. Among collectors his works find a place beside those of Marcantonio and Albrecht Dürer.



278—THE PROMENADE

BARTSCH, No. 144.

*F. Meder*

10.00  
Fine impression and in fine condition. From the collection of Alfred Morrison.

WALTNER, CHARLES

279—PORTRAIT OF REMBRANDT

*A-L. Kramer*

5.00  
After Rembrandt. Six other pieces etched by Waltner after various artists. Seven pieces, one lot.

WATERLOO, ANTHONIE

Born at Lille in 1609; died after 1676.

"His plates are etched with spirit and facility."—Bryan.

280—LES DEUX HOMMES DANS DE CREUX

*J-F. Sabini*

1.00  
BARTSCH, No. 112. LEMOULIN. BARTSCH, No. 119.

"Ce morceau est un plus rares de l'œuvre de Waterloo." Signed in the lower right corner, foxed. LE CHIEN BUVANT DANS LE RUISSEAU. BARTSCH, No. 120. Three pieces, one lot.

281—LES DEUX VOYAGEURS EN REPOS DANS LE BOIS

*Le F. Villiers*

2.00  
BARTSCH, No. 123. LE PETIT PONT TRAVERSANT LE RUISSEAU. BARTSCH, No. 124. LE JEUNE TOBIE ET L'ANGE. BARTSCH, No. 134. Three pieces, one lot.

WEIR, J. ALDEN

The etchings and drypoints of this eminent, contemporary American artist are highly esteemed and are rare.

282—MOTHER AND CHILD *A. L. Kramer*  
4.00 Signed artist's proof.

283—CHILD WITH A DOG *Ralph Wolf*  
3.00 Signed artist's proof.

284—THE PAINTING LESSON *Robert Seville*  
6.00 Signed artist's proof. GIRL READING A BOOK. Signed  
artist's proof. Two pieces, one lot.

285—BAS MEUDON *A. L. Kramer*  
3.00 Signed artist's proof. GIRL SEWING. Two pieces,  
one lot.

286—PORTRAIT OF JOHN F. WEIR *M. Burke*  
7.00 Signed artist's proof. One of the artist's most mas-  
terly plates.

287—TEN ETCHINGS BY AMERICAN ARTISTS *A. L. Kramer*  
12.00  
Stephen Parrish ..... 1  
Smillie ..... 2  
Thomas Moran ..... 3  
Mrs. Thomas Moran ..... 1  
Henry Farrer ..... 1  
J. C. Nicoll ..... 1  
Thomas R. Manley ..... 1  
Signed artist's proofs. Ten pieces, one lot.

#### WEIROTTER, FRANZ

Born at Innspruch in 1730; died at Vienna in 1771.

288—FONTAINE DE MEULAN  
7.00 Engraved after the design of J. G. Wille. Lettered  
*J. F. Sabini*

impression. Seven etchings of rustic subjects. Eight pieces, one lot.

WILLE, JOHANN GEORG

Born in 1715; died in Paris in 1808.

*C. F. Halsted*

289—BONS AMIS

*18.00*

After the painting by Adriaen Van Ostade. Clearly printed impression, in very fine condition.

290—THE DEATH OF CLEOPATRA

*2.50*

After the painting by Netscher. Fine impression, but margins have been cut.

*Edw. Harding*

291—LA DÉVIDEUSE (Mother of Gerard Dow)

*8.00*

Engraved in 1755 after the painting by Gerard Dow.

"His neat and careful style was adapted to pictures of the School of Gerard Dow, as well as to elaborate portraits, and there is no engraver whose works are more eagerly sought for and more universally admired."—*The Golden Age of Engraving*.

*Wm. J. Breichard*

292—THE SATIN GOWN (L'Instruction Paternelle)

LE BLANC, No. 55.

*7.00*

After the painting by Gerard Terburgh. Clearly printed impression with the full inscription. In excellent condition. Black and gold frame.

*Edw. Harding*

WHISTLER, JAMES A. McNEILL

293—THE LANDSCAPE WITH THE HORSE

WEDMORE, No. 46.

First state.

"Save for a few tiny scratches it is without a sky. It is rare, but is in the British Museum and two or three other collections."—*Frederick Wedmore*.

Impression of the finest quality, on old paper.

*A. B. Spennigman*

*37.50*

# WHISTLER (After)

294—ROSA CORDER

*R. H. Kuhn*

Engraved in pure mezzotint by Richard Josey. Whistler has signed this proof with his name "Whistler," with his butterfly signature, and has also written upon it "third proof, unstamped." It would therefore seem to be the third impression from the completed plate. It is of the greatest beauty, and is especially interesting as being evidently entirely satisfactory to Whistler—who was not easily satisfied regarding the translation into black and white of any of his paintings. Black and gold frame.

53-00

## WOOLLETT, WILLIAM

295—THE DONKEY BOY

*H. H. Brigham*

After the painting by Gainsborough. THE CHARIOT. Engraved by Dequevauviller, after the painting by Breugel. THE CASCADE. Engraved by Vivares. Proof before all letters. Three pieces, one lot.

2-00

## ZORN, ANDERS L.

The greatest artist Sweden has produced in modern times, and one of the great etchers of the world.

296—LA GRANDE BRASSERIE

*Robert Seville*

DELTEUIL, No. 40.

Signed artist's proof. Rare.

95-00

297—ONE PRINT CABINET

*Rudolf Seckel*

4-00

AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,

Auctioneer.

4-00 -

296 A

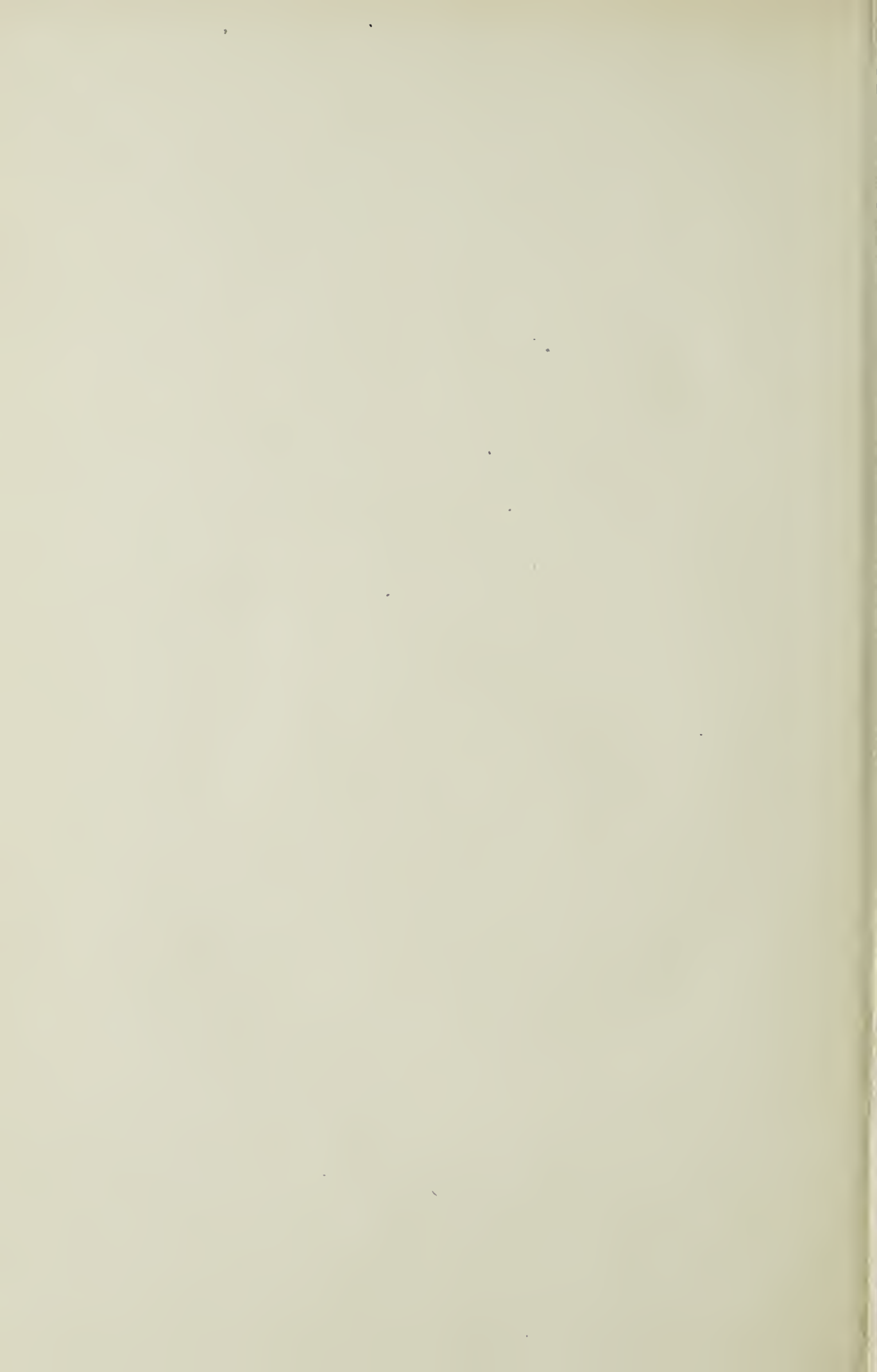
*Portfolio - J. F. Labrie  
5 Etchings*















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